



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

man, whose residence is at Mt. Auburn, a suburb of Cincinnati. It is a fine, clear-cut face, indicative of benevolence and firmness.

Unquestionably the finest thing shown in sculpture was the bust of Agassiz, in marble, by Preston Powers. This seems like exalting the comparatively inexperienced art of the son above the experienced genius of the father. There is no especial need of any comparison, but in this bust Mr. Powers has certainly transcended any other effort of his own. It is not so much a work as it is an inspiration. A touch more or less would have marred that subtle charm. You see a grand head rising from the pure, solid marble; a noble, impressive countenance; the firm lines that thought has chiselled; the light of the soul that seems to shine from the marble itself and give expression to the whole. One copy of this bust is in the Agassiz Museum at Cambridge, and several copies were ordered by Mrs. Agassiz and the family. There were also shown a bust in marble of Mrs. Preston Powers, made by her husband—a sweet, refined face, with the hair in a simple Greek coil at the back of the graceful head; a lively group in plaster of "The Deserted," and a bust in marble of a page. Joseph Sibbel also showed, in terra cotta, an exquisite design for a fountain—a woman pouring water from an Egyptian vase into the cup of a lotos flower. Longworth Powers, of Florence, Italy, sent an exquisite bust of Tennyson's Maud, a beautiful interpretation of the poet's dream. This artist is the second son of Hiram Powers, and is named for his father's old and prized friend, Nicholas Longworth, of Cincinnati. Miss Laura Fry exhibits a bust of her grandfather, the well-known master in artistic wood-carving. Miss Fry is a natural artist, and in sculpture she is acknowledged to have much talent. This work shows that delicate skill and fine insight characterizing her father and her grandfather, William and Henry L. Fry.

The exhibit of sculpture has given an impetus to the art, and Preston Powers has been persuaded to establish himself here and take charge of a school of sculpture. Mr. Powers will remove his studio from Florence, Italy, to Cincinnati, and bring over skilled Italian workmen. This school opens in November, in the rooms of the Art Museum Association, at the College of Music.

Some fine ceramic work shown at the Exposition was that of Mrs. C. A. Plimpton; it has been previously referred to in these columns. The excellence of Mrs. Plimpton's work lies in the fact that the different clays themselves are combined to form the shadings of color; that her figures are modelled in relief, as a sculptor builds up his work, and that this decoration is all underglaze work. There is nothing in the ceramic exhibit indicating such possibilities for the future of ceramics as this work of Mrs. Plimpton's. It marks an era in pottery manufacture, the development of a new style of decoration.

The underglaze painting of Miss McLaughlin was represented by some twenty-five pieces. There were two or three plaques, and the remainder were vases of various shapes. One plaque presented a fine likeness of George W. Jones, of Cincinnati, taken in court dress; another showed an ideal head. These were as life-like as if painted on canvas, though they are simply enamelled oil-painting on faience. The talent and energy evinced by Miss McLaughlin are well known. To ceramic art in America she has contributed results which will always identify her name with the establishment of the art in this country. Alone and unaided, this American girl set herself to work to rediscover the cautiously guarded secrets of old European manufactures, and alone and unaided she succeeded, as the American woman has a habit of doing when once she undertakes a project. Miss McLaughlin is now working out a decoration in relief, to be modelled under the glaze, and the perfection of this will contribute materially to the variety of her beautiful work.

An exhibit of underglaze painting by Mrs. Dr. Meredith, of Cincinnati, was of great beauty. It is curious how this old secret of Europe, guarded as closely as a prisoner in the Bastille, ever escaped and flitted over to Cincinnati. Perhaps it did not. Whether Mrs. Meredith and the other ladies have discovered precisely the foreign method, or arrived at similar results by an original process, we cannot say. Mrs. William Dodd, of Mt. Auburn, Cincinnati, dis-

played much beautiful work, among which was a great vase of mixed yellow and white clays, giving a cream ground, on which she had modelled in high relief a branch of apple-blossoms, with a bird's nest and two fluttering birds among the branches.

From Mrs. George Ward Nichols some very rare and beautiful work was shown. Six great vases—vases so large that they looked like urns—were ornamented in the most unique and original manner. Mrs. Nichols builds up her decorations in high relief on the wet clay and paints them under the glaze. Her designs are Oriental—a great dragon, for instance, with his huge tail almost encircling the jar; the sacred martin of the Japanese; a staring griffin; flights of tropical birds; a great stork, and star-eyed flowers trembling among reed grasses.

Among the most interesting specimens of Mrs. Nichols' work was a set of deep-blue cups and saucers, decorated with light traceries in gold. This set is of ordinary stone china, the same (except that it is more gracefully fashioned by the potter) that we see in railroad eating-houses. But the difference is that the potter has just dipped it in this deep brilliant blue, and that the decorator—in this case Mrs. Nichols—has dipped her delicate brush in liquid gold and scattered over it tiny sprays, and stars, and delicate arabesques, and, behold! it is a thing of beauty.

The water-colors painted by Mrs. Keenan and her pupils of the Art Museum Association excited deep interest. Mrs. Keenan has introduced a new school in this branch of art. We are getting a glimpse of what American water-colors may be. We have all grown enthusiastic over the intense delicacy and purity of English water-colors, and grown, too, to feel a kind of hopeless resignation to our own conventionalized flowers and foliage, our stiff and barbarous groupings, that have been but too common in American water-color painting. Mrs. Lotta Keenan Raymond, Mrs. Keenan's daughter, and the wife of our artist Raymond, showed work evincing the same fine interpretation and careful touch that marked that of her mother. Here, against a pale gray ground, a single spray of morning-glory is twining about a weed, lifting up the white cup of one delicate blossom. There is a study of blackberry blossoms and dogwood flowers, against a blue-gray ground, with great yellow roses breaking their hearts of bloom against a pale ground—all strangely beautiful.

In wood carving two schools were represented—those of Benn Pitman and of Henry L. Fry, both of whom are artists in a line where the ordinary worker would be only an artisan. In the Fry exhibit the frames were especially noticeable. The San Sistine and Holbein Madonnas were framed in ebonized wood, dark and richly carved. Another engraving was in a Florentine frame, carved in bold relief in a scroll pattern and perfectly gilded. A large triple cabinet had its centre frames carved in designs of the lily and the rose. The doors were of plate-glass, and the cornice in charming designs, in colors, of butterflies and fans. Two elegant pedestals were of ebonized wood, with the four panels painted in flower designs. One just showing a spray of golden rod was especially lovely. A writing-desk had the doors of its cabinet carved in designs of birds on a spray. The birds were life-size, in relief, and instinct with almost the flutter of life.

The Pitman School of Carving has become known all over our own country and to a considerable extent in Europe. Its fame had been quietly growing before the Centennial Exposition, but it was there that it attracted the attention which gave it a cosmopolitan reputation.

The most striking object from this school was the Kemper family mantel, carved by Miss Eleanor Kemper, the capitals by Miss Adelaide Nourse. One feature in the execution is that these capitals, and all the work in alto relievo, were first modelled in clay, and from this model the carving was done. This mantel is over eleven feet in height, the centre containing a heavy plate mirror with bevelled edges; on each side is a tier of bracket shelves, supported by turned pillars of French walnut, the capitals of each delicately carved; at the back of each shelf is a small mirror, which repeats, in pictured beauty, the objects of virtue on the shelf. Over the top projects a cove elaborately carved in foliage designs. The construction of this mantel is from an original design of Mr. Pitman's.

It is of black walnut, in the Gothic style, and though

each part, separately considered, is simple, the effect of the whole is that of a stately elegance suggestive of the baronial halls of England. There is something a little marvellous in the fact that American girls, in the simplicity of the American home life, are producing such results as those seen in the Pitman School of Household Art.

A beautiful clock of French walnut and ebony was also shown. The decoration in front was ivy in a spiral form, signifying life that has a beginning but no end—time unfolding into eternity. On the frieze was the little star mountain plant found only on Granite Mountain, Ga., and which is held to be either the survival of a prehistoric plant or a new creation. The panels of the case were carved, one in sharp leaves, indicative of the arrows of Time; the other in thorny leaves, suggestive of the slow passing of Time when he treads on thorns. A beautiful sideboard had panelled doors in strong alto relievo, representing summer and winter, told by the flight of birds and by birds among the branches.

Unquestionably the finest carving shown was that of a bedstead owned by Prof. Pitman. The head-board is carved in climbing vines and flowers, with bracket corners, in which are birds half concealed among the leaves. In it are inserted two silver bronze panels of Penelope and Ulysses, as types of the purity and fidelity possible to life. The foot-board is carved in morning-glories and trailing vines.

LILIAN WHITING.

#### AMERICAN ART SCHOOLS.

A CHAT WITH PROF. IVES OF ST. LOUIS—"MORE WORK AND LESS TALK THAN EVER BEFORE"—ENCOURAGING PROSPECTS EVERYWHERE.

WASHINGTON, October 1, 1879.

BELIEVING that it would be interesting to your readers just now, at the beginning of the working year, to know something of what is being actually done in our schools of art and design, I took the opportunity a few weeks ago of "interviewing" Prof. H. C. Ives, of St. Louis, for the benefit of THE ART AMATEUR. Prof. Ives is at the head of the St. Louis School of Fine Arts, Washington University, and has spent part of his vacation in visiting schools of design, galleries, and museums.

"What do you find the general condition of affairs? What is being done?" I asked.

"More work and less talk than ever before in this country."

"In Boston, for instance?"

"In Boston they are doing good work. When I was there I could not, of course, see the schools at work; I could only see the facilities for work, the art resources, and some of the work which has been done. The new wing added to the Museum, which is under the direction of Mr. Loring and Prof. Ware, is now finished, and the valuable collections of the Museum are displayed to better advantage. The School of Fine Arts connected with the Museum numbers two hundred pupils; there are life-classes for both men and women, evidently doing good, strong work."

"Is industrial art-work included?"

"There are schools of art needlework and wood-carving, and the work in carving seemed to me the best I have seen anywhere. They work as they do in the Preparatory Department of the Technological School in St. Petersburg, first drawing the design, then modelling it in clay, and then executing in wood, plaster, or stone. The work was well done. I saw some panels carved with a spirit and force that reminded me of William Fry's work in Cincinnati. Boston has this advantage over other cities, that the State has taken the matter in hand, and gives elementary instruction in drawing and decorative design, so that the Museum school does not get the raw material in the way of pupils. The Museum has a fine collection of historical casts and textile fabrics, and in the school has evening as well as day classes."

"What is being done in New York?"

"The schools of New York are so well known that it is hardly necessary to speak of them. The various collections of the Metropolitan Museum when opened will be a great educator for the people. Philadelphia seems to me to have the possibilities of the finest schools in this country. They have great re-

sources, and the several schools are prosperous. There are the Pennsylvania Academy of Fine Arts, which is free; the School of Design for Women, under Miss Crosdale, with two hundred pupils; and the Pennsylvania Museum, which has the finest industrial art collection in this country, reminding one of South Kensington. An effort is being made to establish an industrial art school in connection with the Museum. Mr. Door, the Secretary, and his co-laborers are working for this. They have had classes for the last two years."

Prof. Ives gave an instance of the direct influence of such a collection on the mechanic arts, as illustrated by a blacksmith at Phoenixville, who saw here Raphael's designs of foliated ornament, and studied and reproduced them in forged iron, which in mechanical execution compared well with Belgian work. How Mr. Ruskin would like that! The artistic blacksmith of the future is one of the probabilities of American art.

"There is the old-established Franklin Institute," continued the Professor, "which also gives instruction in industrial art. I shall look for the results of work here with great interest, and if all these schools were consolidated in point of space, and united in effort, probably the best work in this country would be done in Philadelphia."

I asked about Baltimore, remembering that the Maryland Institute has one of the oldest art-schools in the United States, and learned that President Bond is working great changes, and the school will no doubt be brought up to the standard which its age would warrant one in expecting. At Cornell University, to go back to New York, no special provision is made for art work. Several thousand photographs, illustrating architecture, sculpture, and painting, are arranged in groups according to the countries and schools which they represent. Free-hand and technical instruction are given to students in the scientific and architectural classes. At the Ingham University for Women at Leroy, New York, is a College of Fine Arts in successful operation. The drawing-classes, under Prof. Stanton, and painting, under Prof. Willey, were established several years ago and are doing good work. The College of Fine Arts of Syracuse University, under Prof. Comfort, is doing earnest work, and could do much more if it had more of the financial support necessary. A certain amount of money is the breath of life to an art school, and the sooner the community perceives this need and responds to it, the better for both school and public.

I turned the interrogation points on Cincinnati, and heard, what the readers of THE ART AMATEUR already doubtless know, that the Cincinnati School of Design has attracted more attention than any other in the country, and been more talked about, mainly on account of the decorative art work introduced and carried on with so much enthusiasm by Mr. Pitman, of the wood-carving department. "The annual exhibition last spring showed a large amount of drawing, under the teaching of Mr. Noble, indicative of earnestness on the part of the students. The ladies of the Decorative Art Society and the Pottery Club are working with enthusiasm and in a very sincere spirit. At Chicago the School of Design is being re-organized into an Academy of Fine Arts, by the exertions of Mr. French, the Secretary, and the Industrial University at Champagne, Illinois, has an Art Department in which they combine industrial and fine art instruction. I don't like to make the distinction; all sincere art is 'fine,' but we use the word for want of a better term."

"And so you think the outlook encouraging?" I asked.

"Yes, indeed; a vast amount of hard work is being done, and hard work must tell. It seems to me that one of the best possible means of improvement would be an annual national art exposition, where representative work of all the schools should be collected. The chance thus afforded for comparison of results and suggestion would be an invaluable impulse to the art growth of this country."

I did not ask Prof. Ives about the work in St. Louis, being able to speak of that from two years' personal observation. The art schools of that city have been a school established by Conrad Diehl, some years ago, now discontinued; the St. Louis School of Design, lately closed; and the Department of Art and Design of Washington University. The late munificent gift

of one hundred and fifty thousand dollars to this institution, from Wayman Crow and others, for the establishment of a gallery and museum, will result in the establishment, in St. Louis, of facilities for art study second to none in the country. The Department of Art and Design, under the auspices of the University, is now a separate school, under the name of the St. Louis School of Fine Arts. This school is the result of five years of earnest and well-directed effort on the part of Prof. Ives, under whose charge what was merely a class in the Scientific Department has grown to a school which attracts the best working materials, not only from the city but elsewhere. Last year four hundred and six pupils were in attendance, one hundred and four of these belonging to the evening class. For the public, general lectures have been added to the regular class-lectures, and an accurate indication of the growing interest lies in the fact that the usual audience of about seventy-five, which listened to the first lectures given four years ago, was increased to four and five hundred during the last winter. Most of these lectures were illustrated. Prof. Ives has spent his vacations for some years past in Europe, in the interest of the school, and until this summer has known by actual observation more of the methods and results of foreign schools than of those of his own country. The result is shown in the high grade of art work done in St. Louis. A large addition was made to the collection of casts for the school last year, and also a collection of several hundred carefully-selected autotypes, illustrating the works of the greatest masters and schools from the middle of the fifteenth century down to 1878. These are mounted and hung in the painting and life class-rooms, in sets of one hundred each, and changed as often as required. An idea of Prof. Ives for promoting general art education is to have collections of autotypes numbering fifty each, with catalogues and notes of reference, placed on exhibition in smaller towns for one or two weeks, and thus kept in circulation.

CALISTA HALSEY.

#### A NEW ART SCHOOL IN WASHINGTON.

WASHINGTON, October, 1879.

At last we have an art school in Washington. Not the grand Corcoran School, which waits, as most things in the capital wait, on the action of Congress in the payment of that back rent due for the use of the building during the war, but an unpretentious and earnest beginning by the artists themselves. The Art Society has taken the matter in hand, and an art school was opened in rooms in Vernon Row, on October 1st, under the auspices of the society, and the immediate charge of Mr. E. C. Messer. Antique and life classes have been opened both day and evening, at rates of tuition so low that it is practically free. It is a move in the right direction, and will be a benefaction to amateurs whose art training so far has consisted mainly in the careful copying of pictures in the Corcoran Gallery. Without the slightest wish to underrate the value of the gallery and the great stimulus which it has been to the cause of art in Washington as a liberal educator of public taste, I cannot help thinking that it has sometimes been enervating rather than stimulating to beginners. The tendency is not so much to learn to draw as to make pictures, and I fancy that when the young students who occupy the gallery on a working-day forsake Charlotte Corday for the living, breathing model of the life class-room, they will find themselves in a new atmosphere.

CALISTA HALSEY.

## Art News.

#### HOME.

Frank B. Carpenter has painted a portrait of his daughter, Florence, in the old English costume of a hundred years ago.

A plaster cast of an aboriginal clay tablet, said to have been found lately in an excavation fifteen feet below the surface, has been received by G. L. Feuardent, of Lafayette Place. It measures 3½ by 2½ inches, and is a quarter of an inch thick. On one side there are two lines of six characters each, and a representation of a bow and arrow. An incised rectangular border runs round the field near the edge of the tablet. On the reverse there is a square with diagonals. The characters resemble the Celtiberian ones.

T. J. Wheatley, who for a year past has been quietly experimenting in underglaze painting, has organized the pottery manufacture in Cincinnati. This will afford favorable conditions for the work of other students in ceramics, enabling them to give art pottery a place among the other productive industries of that city. Mr. Wheatley's work is all underglaze painting. There is in it a remarkable promise. He has apparently grasped the principle of the Haviland faience, and to reach the Haviland degree of fineness and brilliancy seems to be simply a matter of time and experience.

Two pictures by Michael Munkacsy have lately attracted notice in New York. Both are Parisian interiors. One, placed in the gallery of Knoedler & Co., and since sold for \$7,500, represents a pleasant family scene, "In the Morning Room;" the other, admirably depicting a "Visit to the Baby," has been added to the Stewart gallery at a cost of \$15,000.

J. G. Brown is richly supplied with studies in pencil and oil, the result of his summer labors at Southampton, L. I., and in the backwoods of Maine. He has lately been working on "Music Hath Charms," which shows a couple of boys seated on an old wine box, one listening to the other, who plays on a jew's harp.

It is expected that the Metropolitan Museum of Art will not be opened till next Spring, owing to the great length of time required for the immense labor of arranging the collections.

H. H. Moore is painting a good-sized picture of a dozen figures playing at blind man's buff in a garden.

Landscapes with figures will furnish occupation this winter for George Inness, who spent most of his summer at Durham, Conn.

Mr. Wyant, Mr. Satterlee, William Hart, Mr. Robbins, Mr. Bristol, Mr. Bonner, and others, spent more or less of the season among the Adirondacks, and returned well equipped with landscapes and other sketches. Mr. Hart has been making studies for cattle work, and Mr. Satterlee brings sketches of interiors and quaint characters among the people.

#### BOSTON NOTES.

The unveiling of the Quincy Statue and the Emancipation Group were the chief art events of October.

The admirable loan collection upon exhibition at the Art Museum throughout the summer has been broken up. In the vacancy thus left in the new wing of the Museum the friends of the late Mr. Hunt are endeavoring to have a collection of his productions hung, not only as a tribute to the great artist, but for the benefit of many who, as usual, hardly realized the treasure they possessed till it was lost, and are anxious to become better acquainted with his works.

There are several other exhibitions of importance proposed for the coming winter, among the rest one of the works of Hammet Billings.

Apropos of the suggestions lately made by Mr. Kimball, the giver of the Emancipation Group, and J. M. Jarvis, there is an earnest endeavor on foot to secure the appointment of a permanent committee for the decoration of the city with appropriate monuments.

The Decorative Art Society has moved into new and commodious apartments, and opened a school of art needlework, under the most auspicious circumstances. The instructor comes from an important position in the London school.

The Massachusetts Normal Art School has opened for its winter term with full classes. The art school of drawing at the Museum has undergone a few changes. Mr. Champney and Mr. Stone have returned to their studios, and their positions are filled by Messrs. Crowninshield and Grundmann. Lectures in anatomy will be continued, though it will prove almost impossible to supply the place formerly occupied by the late Dr. Rimmer. The monthly tuition has been raised \$5, the yearly sum remaining the same.

Ernest Longfellow, the artist son of the poet, has returned from his long residence abroad and opened a temporary studio in Boston while preparing for himself an artistic and elaborate apartment in Cambridge.

There was considerable excitement aroused over the auction sale of the original of "The Miracle of the Slave," bequeathed to the late Joshua B. Smith by Senator Sumner.

Smith College, Northampton, claims an admirable production of the late Mr. Hunt's, which there seems no doubt that he intended for it, and which he completed but a short time before his death; but there is a question among the heirs as to whether it is necessary or advisable to give it up.

The life of Mr. Hunt is being compiled by his brother, Leavitt Hunt, and to facilitate the most complete record an appeal is made to all who may have enjoyed a personal acquaintance with the artist to forward to his brother any characteristic incident that may have come under their knowledge.